

CULTURAL eMAGAZINE

JUL 02 - 08, 2021

INK OCHI

VOL-1 ISSUE - 12 FIRST OF ITS KIND IN KERALA

12

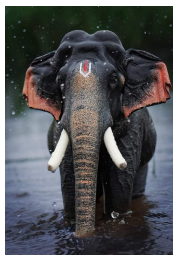
Weekly
collection

- Art Gallery
- Sindhi Pappad
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- Amazing to know
- Book Review

Aana Maker
SOORAJ NAMBIAT
makes miniature
& life-size
ELEPHANTS

KANHERI CAVES
Photo tour by:
BHAGYA Ramesh





Cover photo by:
Rahul
Vadakkeparambil

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Editor's Note

IMPORTANCE OF HERITAGE AND MONUMENT STRUCTURES

Heritage conservation is important for identifying, recording, analysing and protecting heritage and cultural resources. Conservation of heritage buildings is an important tool in city development which can be seen in some cities in the world. It plays an important role to define the landmark within the heritage area as well as to generate economic return and to support the tourism industry. Conservation of heritage buildings is very important because it provides a sense of identity and continuity in a fast changing world for future generations.

Heritage buildings basically represent the past history and culture of a nation. They constitute together the architectural heritage of an area. Heritage buildings possess historical values resulting from their beautiful architecture and their correlation with important events that occurred in the heritage area such as religious, social and political events.

Unfortunately, in my town Kochi, out of many heritage structures, we have one at Mattancherry - the 16th century dilapidated (for over three decades) "Kadavunbhagam Synagogue", (see the pictures in page 19) which was a place of worship for the Malabari Jews.

Efforts taken by the Kerala State Archaeological Department to restore synagogue, with the direction from The High Court of Kerala, failed twice due to the local residents agitation led by two Kochi Municipal Corporation Counselors against giving structure protected monument status.

The residents, alleging that declaring the structure a protected monument will bring with it restrictions on construction around it. One of the counselors said "even though the authorities claim that there will be no restrictions on constructions around it, our fear is that ASI may take over the structure in the future. Once ASI takes over, no constructions will be allowed around it".

Really pathetic.



Happy Reading...!!
Varghese T. Thomas



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FOR SALE**Title: Himalayan Monal**

Code: INK160

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where it's known as Danfe.

Contact:
WhatsApp
8547107471

**Artist: Chaitali Mukherjee**

Medium: Pastel, Pencil & Ink

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tribal art in sarees

BY: SMRUTI MISHRA
BHUBANESWAR



Saura tribal painting is a style of wall mural paintings associated with the Saura tribals of the state of Odisha in India. These paintings, also called ikons (or ekons) are visually similar to Warli paintings and hold religious significance for the Sauras.

This particular saree represents the typical tribal art, culture, tradition, lifestyle and their simple living... They enjoy each moment of life.. This has been detected in this saree. The daily routine of the tribal group is beautifully depicted in each image.

Men and women work together, cook together, enjoy together. This has been detected through painting.

Colour used - Acrylic.

Model & Designer: Smruti Mishra

Model Saree Price: Rs.17000/-



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Kanheri Caves

PHOTO JOURNEY BY:
BHAGYA RAMESH

Text by: Sathish Rao

BHAGYA : Practicing Model, Sculptor, Dancer, Photographer, Researcher, Traveller and an Artist with brush and colours

Kanheri Caves, Located within the forests of Sanjay Gandhi National Park at Borivali in Mumbai. Kanheri Caves are among the earliest cave temples in India along with Karla and Ajanta Caves. Chiseled out of massive basaltic rocks, the ancient monument has magnificent reliefs of Buddha and the Bodhisattvas. The caves were used by monks as residence during monsoon and for congregational prayers. Built between first century BCE and 10th century CE, the earliest caves were carved out at the same time as Ajanta. The caves, highest situated at a height of 1500 ft above sea level, number 109. Kanheri is derived from the Sanskrit word Krishnagiri, which means black mountain. Kanheri originates from Sanskrit word Krishnagiri. Krishna generally stands for black color. The other name used was Khaneri which means black mountain. >>





The topography of the Western Ghats – with its flat-topped basalt hills, deep ravines and sharp cliffs – were found very suited for building of rock-cut temples by the early Buddhists. Working through the day, the monks carved out chaityas and viharas from the basalt rocks. Unlike Elephanta Caves, known for its splendor, Kanheri caves are unadorned.

Kanheri Caves



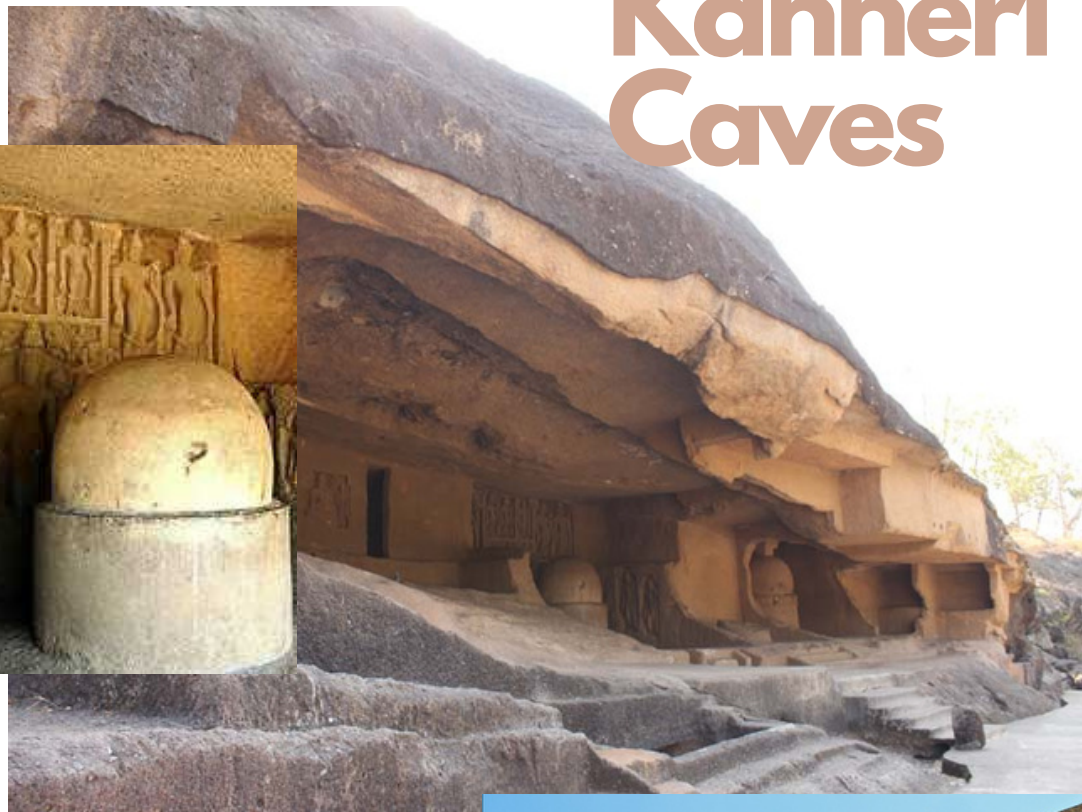
Kanheri caves also showcase proof of the earliest attempts at rainwater harvesting by ancient Indians. On top of the hill above the caves, can be found remains of an ancient system to harvest rainwater. Rainwater was channelled into huge tanks through canals and cisterns. An important Buddhist settlement on the Konkan coast, Kanheri became an important university center during the Maurayan and Kushan dynasties. Records suggest Buddhist teacher Atisha (980-1054) came to Krishnagiri Vihara to study Buddhist meditation under Rahulagupta in the late 10th century. >>

Kanheri was also connected with trade centers like the ports of Sopara, Kalyan, Nasik, Paithan and Ujjain.

Viharas: Kanheri Caves were used as viharas by Buddhist monks who lived, studied and meditated in the caves. Each vihara cave had, and can be seen still, a stone-plinth for a bed.



Kanheri Caves



Chaityas: The larger caves were used as chaityas or halls for congregational worship. The caves were lined with intricately carved Buddhist sculptures and even contain rock-cut stupas for congregational worship. Avalokiteshwara is the most prominent figure.

Stone Inscriptions: As many as 51 inscriptions and 26 epigraphs are found at Kanheri. The inscriptions are in Brahmi, Devanagari and Pahlavi.

Paintings: The unfinished paintings of Buddha on the ceiling can be found in Cave number 34. <>



Art & Craft

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AanaMaker

SOORAJ NAMBIAT

Sculptor
Teacher
Designer
Singer
Guitarist

Test by: Varghese T. Thomas
Photographer: Rahul Vadakkeparambil

- **Achievements:**
- Grand Master (2020) title for the maximum number of individual elephant Sculptures
- India Book Of Records
- Asia Book Of Records
- Asianet Music India (2014). 1st Price Winner
- Honoured in 2019 by:
- Kerala Elephant Owners Federation

Elephant (Aana) Sculpting: Sooraj started Aana Sculpting at the time of his Degree studies in 2007, as to study the 'Aesthetic features of Aanas'.

Later, after achieving Masters in Fine Art from RLV College, Kochi, it became his profession as it was the exceptional activity, as well as an innovative idea. >>



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Innovation:

Indroduced for the first time the Individual Micro Aana Sculptures (Dashboard Aanas). This idea was innovative and became popular among aana lovers, later it led to the establishment of AanaMaker Industries at Edayar, Kochi. Now Sooraj aims for Guinness Book of World Records. <>

Sooraj can be reached at:
www.aanamaker.com



Marching Sculptures



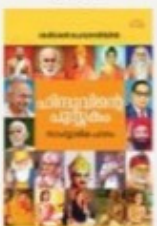
Wildlife, Book Review, Poem, Heritage

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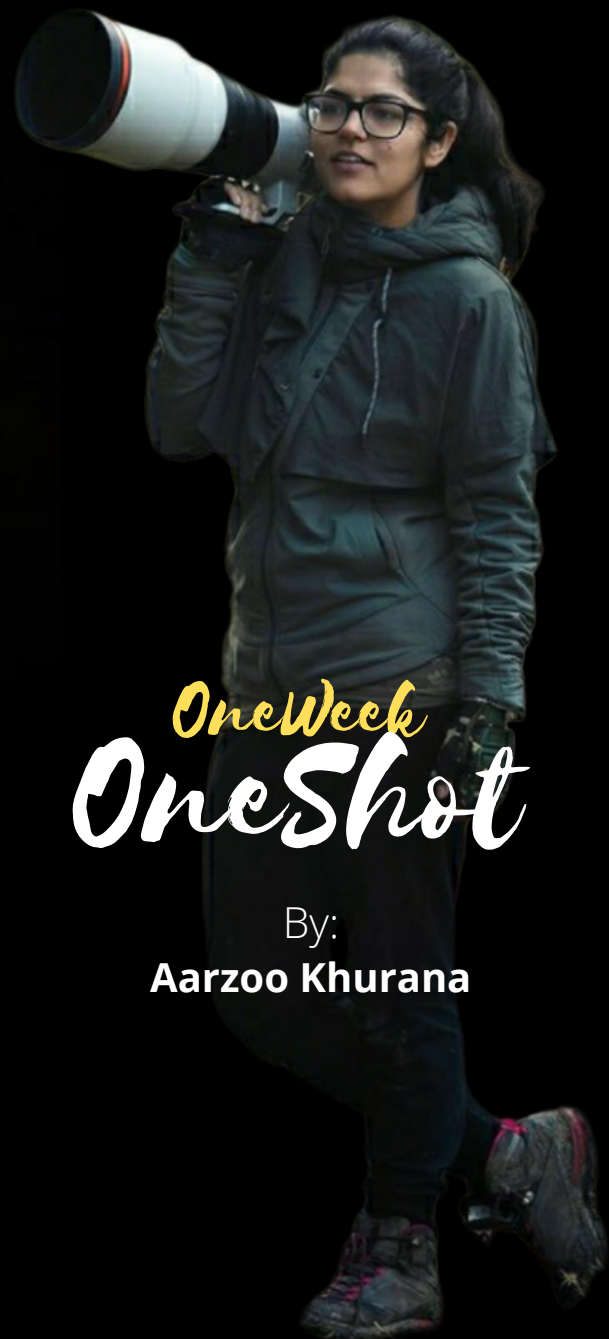
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Navigating the Dark!

Clicked at Keoladeo National
Park, Rajasthan.

February, 2021.



OneWeek
OneShot

By:
Aarzoo Khurana

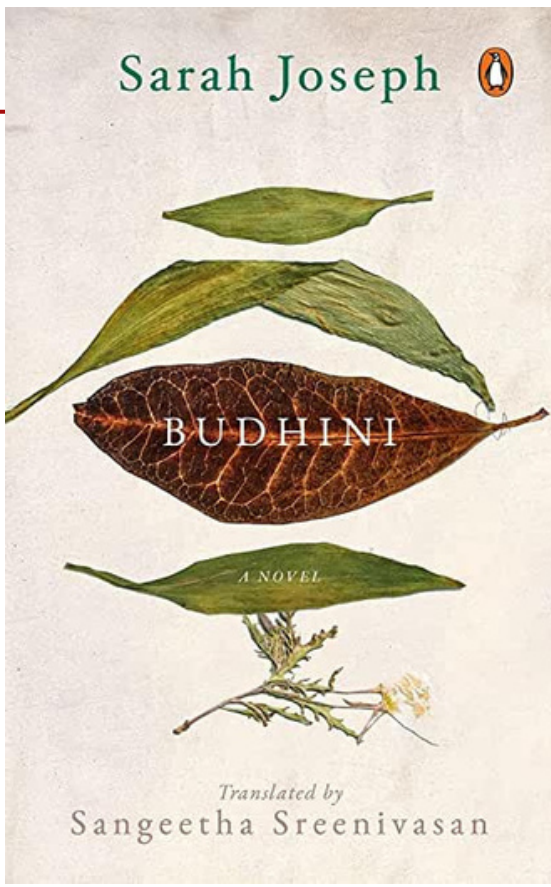
Book Review

SOURCE: ENROUTE INDIA

The establishment of Panchet Dan across the Damodar River was an event of national importance, for the inauguration of which India's first Prime Minister Pandit Jawaharlal Nehru was present himself. However, this launch on December 6th 1959 also turned into a rather tragic episode for Budhini Mehjan, a 15 year old girl who belonged to the Santhal tribe of Jharkhand.

Budhini worked as a labourer at the construction site of the Panchet dam. In a rather symbolic manner, Nehru asserted that the button to initiate the dam's operation should be pressed by her. She welcomed Nehru on stage with a garland and a tikka on his forehead, the usual token of honour. However, these exchange of banalities instantly capsized Budhini's entire life. According to Santhal's tribal traditions, garlanding Nehru in effect concluded Budhini's wedding with him. As a consequence of marrying someone outside the tribe, she was banished from her village Karbona. She faced social boycott and in 1962, she lost her job at the Damodar Valley Corporation. In 1980s, she traveled to Delhi and finally requested Rajiv Gandhi to restore her job.

History meets mystery in 'Budhini', in this vivid translation from the original Malayalam



The event which perpetually reduced Budhini's identity to being "Nehru's bride" is vague in the memory of the nation. Yet recently, Budhini emerged as the protagonist of Sarah Joseph's novel. During researching for her book, Joseph was surprised to discover that Budhini is still alive and lives off pension with her daughter at D.V.C Colony. In their meeting however Budhini expressed that she has no desire to talk about the past.

Sarah Joseph has turned the story of an ill-fated girl into an affair of bio politics. For her, Budhini's importance is beyond that one incident. She represents the struggle of the Santhal tribe, how the Panchet dam resulted in displacing villagers from their ancestral homeland and submerged their historical temples forever.

POEM

Alone :

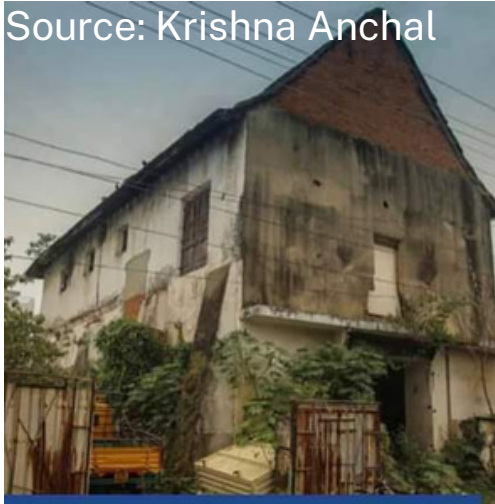
From childhood's hour I have not been
As others were; I have not seen
As others saw; I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow; I could not awaken

My heart to joy at the same tone;
And all I loved, I loved alone.
Then- in my childhood, in the dawn
Of a most stormy life- was drawn
From every depth of good and ill
The mystery which binds me still:
From the torrent, or the fountain,
From the red cliff of the mountain,
From the sun that round me rolled
In its autumn tint of gold,
From the lightning in the sky
As it passed me flying by,
From the thunder and the storm,
And the cloud that took the form
(When the rest of Heaven was blue)
Of a demon in my view.

Heritage & Monument Conservation

CONTINUED FROM EDITORIAL

Source: Krishna Anchal



**Malabari Jews
Synagogue
KOCHI**

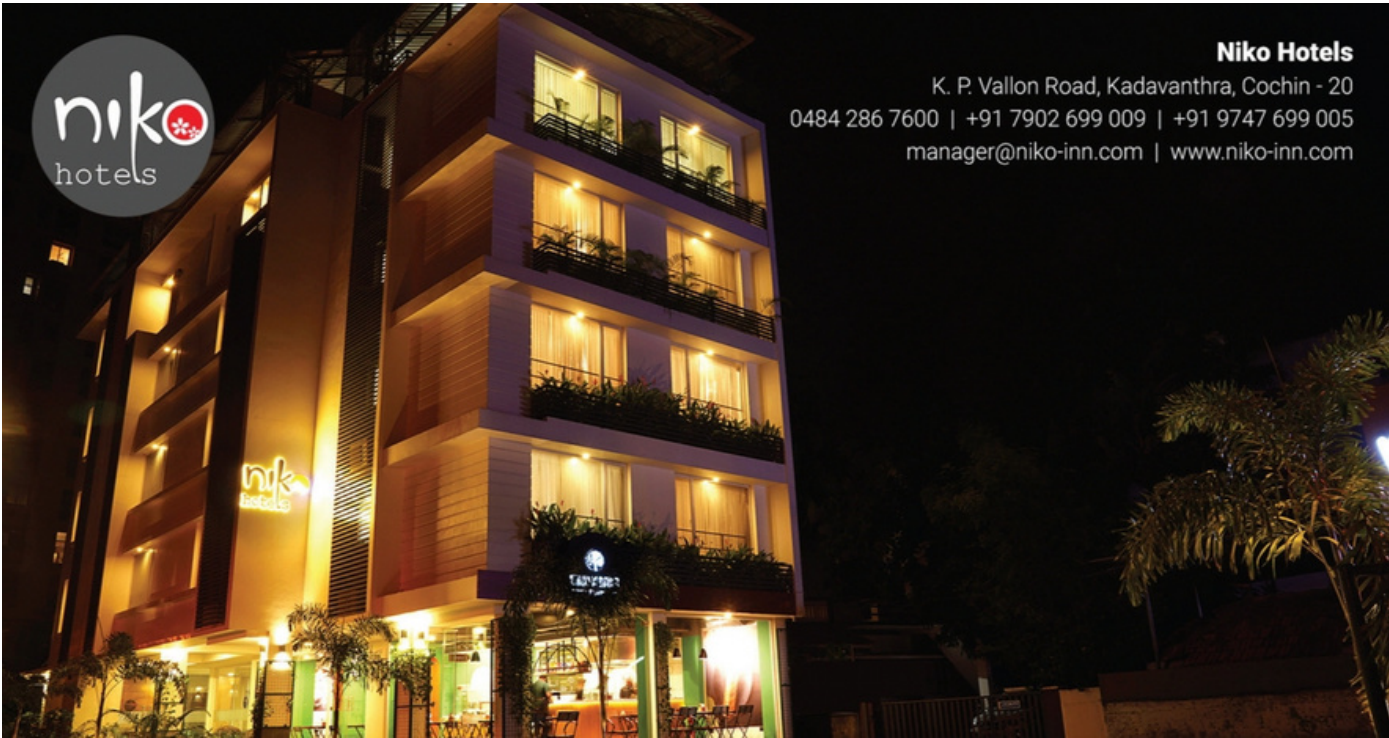


Source: Varghese T Thomas



Source: The Hindu

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Wearable Heritage

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Contribution: Billy Lee



Contribution: Live History India

Amazing to know

Destroyed Splendor - a haveli In Agra counts its last days.

Notice the graceful baluster columns and cusped arches and the balconies peeping from behind.



Contribution: Rana Safvi

The Iron Pillar of Delhi weighs 6.5 tonnes, is 7.3 metres tall and has a slightly tapering shaft with an ornate abacus that was once topped by an animal capital. Inscribed on its shaft, on the side facing the mihrab arches of the ancient mosque, is a deeply incised inscription.

This ancient inscription, in the Sanskrit language and Brahmi script, belongs palaeographically to the 4th century CE and is called 'Gupta Brahmi' after the Gupta Empire that ruled Northern and Central India from the 4th to the 7th century CE. It tells the pillar's origin story.

According to the inscription, the pillar was erected by King Chandra and celebrates his victories in battle and was dedicated to the Hindu God Vishnu. There were two Gupta rulers named 'Chandra' but the one who is most definitely the one mentioned on this pillar is Chandragupta II, who ruled from 375 to 415 CE and extended the Gupta Empire till it extended to the Indus in the West, Bengal in the East, the Himalayas in the North and the Narmada River in the South. But this was not the pillar's original site. It is said to have been erected originally in the historically important city of Udayagiri in V. idisha (in present-day Madhya Pradesh).



Panch Mahal is a five-storied palatial structure which was built as a recreational palace for the Mughals. The whole building gives a magnificent view of the Zenana palace (Harem), to be used as a promenade by Akbar and the ladies of the court - to enjoy the cool breeze and majestic view of the imperial city.

Panch Mahal was one of the most important buildings of Fatehpur Sikri where each pavilion and palace was used for hosting specific state and private affairs, and for entertainment and relaxation.

The topmost deck of the tower has 4 columns with an elevated Chhatra (umbrella shape) where Hindu temple style and Persian architecture combines.

The city of Fatehpur Sikri is also known as the 'City of Victory', after Akbar conquered the Gujarat Sultanate in 1573. Hence, Gujarati influences can also be seen in the architectural philosophy of the palaces and pavilions here.

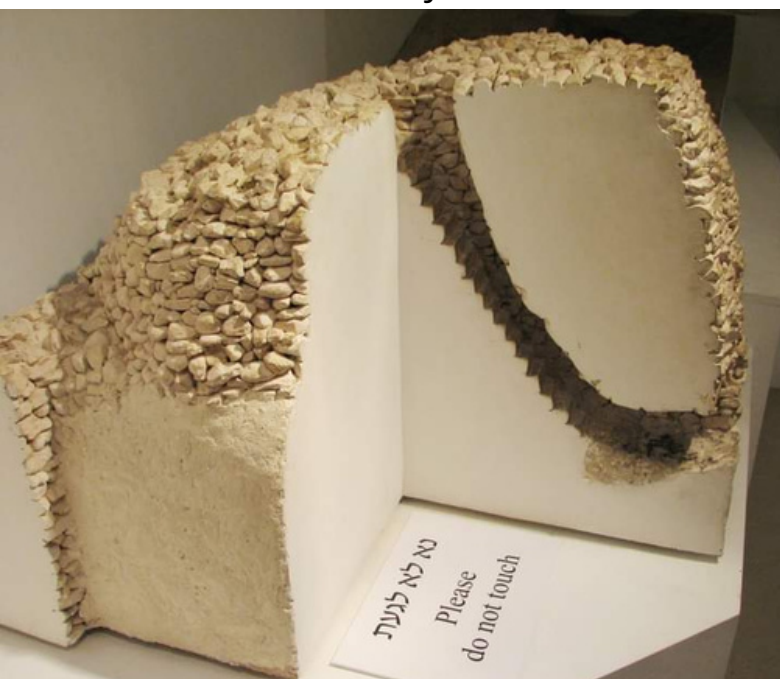
PANCH MAHAL, FATEHPUR SIKRI,
UTTAR PRADESH

Thought by ILF Expert Nilesh Narayan



Model of the round tower in Jericho, Pre-Pottery Neolithic. A period (10,000-8,800 BC), Moshe Stekelis Museum of Prehistory exhibition, Israel.

The Tower of Jericho is an 8.5-metre-tall (28 ft) stone structure, built in the Pre-Pottery Neolithic A period around 8000 BCE. It is among the earliest stone monuments of humanity.



Contribution: The Archaeologist



Contribution: Heritage Lab

Remember those school photos where nobody is looking in the same direction?

By 1895, the Maharani Girls' School (Mysore) had acquired the status of a "college" with the opening of the arts classes affiliated to the Madras University. In 1906, 3 students of this college became the ** first women in South India to secure a university degree **

This was at a time when few girls were educated and the existing schools set up by religious missions were more concerned about the students' spiritual growth. Initial lessons were mostly in Kannada and subjects included music and Sanskrit. The school had been named after Maharani Kempananjammani, wife of Sri Chamaraja Wodeyar.

A note accompanying the photograph reads :

The five senior young ladies are:-

1. A proficient in Muhammadan and Karnataka music; was selected to instruct H.H. the Maharani of Baroda and zenana ladies.
2. Is a first in Arts, Madras University, and employed as mistress in the College.
3. Kindergarten teacher.
- 4 and 5 are matriculates still continuing their studies. The other young ladies are pupils attending the higher classes of the College.' (but we couldn't make sense of this!).

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Sindhi Papad

MALINI MILA

To name a more iconic pair than Sindhi and their love for Papad (cracker) will be a hard deal. If you ever visit a Sindhi house, they will offer you papad even with a glass of water regardless of the time of the day.



THE PARTITION OF 1947 SAW MANY HINDU SINDHI FAMILIES MIGRATING TO INDIA IN SEARCH OF HOME. THEY ARRIVED IN THE COUNTRY NEARLY EMPTY HANDED, BUT FOR SEVERAL, THE ART OF MAKING PAPAD CAME TO THE RESCUE.

The Papad are made from Urad Dal (husked black beans) and Moong Dal (Green Gram) which gives it the characteristic crispness and chewiness. The Papad is usually seasoned with hing, black pepper and dill seeds. The tradition of making Papad was a household activity with the women of a boisterous household getting together along with children to knead, roll, and sun dry these Papad under the sun on their roof or courtyards of their home. The high salt in the Papad makes it an ideal snack for our ancestors who used to travel long distances for work opportunities. The Sindhi Papad which are hand rolled and artisanal will always be a bit thicker than the industrial based Papad.

The skill and labor put into making Papad was channeled by women to being economic stability in their homes Post-partition. The small Sindhi communities that settled in parts of India started selling these handmade Papad. Places such as Ulhasnagar, which was founded as a military barrack during World War II became home to nearly 100,000 Sindhi migrants. These places have come multi - million dollar Sindhi making Papad industry. So, the next time you pair this humble Papad roasted on flame with sweet & sour chutney or pickle remember the resilience, resolve and the hope it brought to a large community.



Thank you for READING...!

CULTURAL eMAGAZINE

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